

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 52—No. 24.

SATURDAY, JUNE 13, 1874.

PRICE { 4d. Unstamped.
5d. stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Mdlle Tietjens—Second Appearance of M. Leon Achard.

THIS EVENING (SATURDAY), June 13, will be performed "LES HUGUENOTS," with the following great cast: Raoul di Nangis, M. Leon Achard; Il Conte di St Bris, Signor Agnesi; Il Conte di Nevers, Signor de Reschi; Huguenot Soldier, Signor Urio; I tre Monaci, Signor Fabiani; Signor Costa, and Signor Giulio Perkins; Marcello, Herr Behrens; Margherita di Valois, Mdlle Alwina Valleria; Urbano, Madame Trebelli-Bettini; and Valentina, Mdlle Tietjens. The incidental divertissement will be supported by Mdlle Blanche Riccis and Mdlle Adeline Gedda.

Extra Night—Second Night of "Il Talismano."

MONDAY, June 15, will be performed, for the second time, a new Grand Opera, in three acts, founded on Sir Walter Scott's celebrated novel, entitled "IL TALISMANO." The music by M. W. Balfe. The libretto by Mr A. Matthison. The new scenery by Mr William Beverley. The *mise-en-scene* by Mr Edward Sterling. Sir Kenneth, Signor Campanini; Richard Cour de Lion, Signor Bota; Neobanus, Signor Catalani; L'Emiro, Signor Campobello; Il Rè di Francia, Signor Costa; Il Duca d'Austria, Signor Casaboni; Il Barone de Vaux, Signor Rinaldini; Berengaria, Mdlle Marie Roze; and Edith Plantagenet, Madame Christine Nilsson. Nobles, Ladies of the Court, Soldiers, Archers, Pages, Saracens, &c.

Debut of Mdlle Benati.

TUESDAY Next, June 16, Rossini's Opera, "IL BARRIERE DI SIVIGLIA." Il Conte Almaviva, Mr Bontham; Figaro, Signor Catalani; Bartolo, Signor Borella; Basilio, Signor Agnesi; Florelo, Signor Rinaldini; Officiale, Signor Casaboni; and Rosina, Mdlle Benati (her first appearance in this country).

Extra Night—"Il Talismano."

WEDNESDAY, June 17, third night of Balfe's new Opera, "IL TALISMANO."

Tietjens—Trebelli-Bettini—Second Appearance of Signor Gillandi.

Extra Night.

On THURSDAY, June 18, will be performed, "LUCREZIA BORGIA," with the following cast: Lucrezia Borgia, Mdlle Tietjens; Matteo Orsini, Mdlle Trebelli-Bettini; Il Duca Alfonso, Signor Agnesi; and Gennaro, Signor Gillandi (his second appearance in this country).

Director of the Music and Conductor, Sir MICHAEL COSTA.

Doors open at eight o'clock, the Opera to commence at 8.30. Prices—Stalls, 2s; dress circle seats (numbered and reserved), 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s.

Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from ten till five o'clock.

CRYSTAL PALACE.—SUMMER CONCERTS.—

Italian Music.—The Programme, This Day (SATURDAY), June 13th, will be selected exclusively from works by Italian masters. Vocalists—Mdlles Millano and Singelli (their first appearance at the Crystal Palace); Signori Fancelli, Galassi (his first appearance), and Borella. Crystal Palace Choir. Violin—Signor Guido Papini (his first appearance at the Crystal Palace). Conductor—Mr MANNS. Admission, Half-a-Crown; numbered stalls, half-a-crown.

THE FIFTH TRIENNIAL HANDEL FESTIVAL

at the CRYSTAL PALACE, JUNE 19, 22, 24, 26.

FOUR THOUSAND PERFORMERS.

Solo Vocalists—Mdlle Tietjens, Madame Sinico, Madame Otto-Alvseben, and Madame Lemmens-Sherrington, Madame Trebelli-Bettini, and Madame Patey; Mr Sims Reeves, Mr E. Lloyd, Mr Cummings, Mr Kerr Gedge, and Mr Vernon Rigby, Signor Foll, Signor Agnesi, and Mr Santley. Solo Organist—Mr W. T. Best. Organist—Mr Willing.

CONDUCTOR

SIR MICHAEL COSTA.

The Musical Arrangements under the direction of the Sacred Harmonic Society. The Subscription for Sets of Tickets (i.e., entitling to the same seat for each of the three days of the Festival), and Single Tickets, is open daily at Crystal Palace and Exeter Hall. Prices of Sets (including admission): Three Guineas, Two-and-a-Half Guineas, Two Guineas. Single Tickets: Twenty-five Shillings, One Guinea, and Fifteen Shillings. Rehearsal Tickets (not including admission): Numbered Seats, Half-a-Guinea and Five Shillings. Admission to Palace on either of the Four Days, Five Shillings, or by Guinea Season Ticket. Additional Raised Seats will be provided in front of the Royal Boxes, for which the Tickets are now on sale.

ROYAL ALBERT HALL.—WEDNESDAY Evening, June 17th, 1874. "SUPPLICATION AND PRAISE" (a new Cantata by Dr SLOMAN, of Scarborough), and a Selection of Sacred Music. To Commence at Eight o'clock precisely.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), June 13, will be performed "DINORAH." Mdlle Adeline Patti, Mdlle Cottino, Mdlle Scalchi; Signori Bettini, Capponi, Sabater, and M. Maurel. Conductor—Signor VIANESI.

Last Week but four of the Season—Six Performances.

"Norma."

In consequence of the enthusiastic applause accorded to Madame Vilda's performance of Norma on Tuesday Evening, that Opera will be repeated on Monday next, June 15, in lieu of the "FLAUTO MAGICO," as announced. Norma, Madame Vilda (her second appearance this season). Conductor—Signor BEVIGNANI.

"Mignon."

On TUESDAY next, June 16, will be produced, with new scenery, costumes, and appointments, and for the first time at the Royal Italian Opera, the Opera of "MIGNON." The music by Ambrose Thomas. The libretto by Barbier and Carré. Mignon, Mdlle Albani; Filina, Mdlle Marie Marimon; Federico, Mdlle Smeroschi; Lothario, M. Faure; Laerte, Signor Ciampi; Gianni, Signor Baguer; Antonio, Signor Manfredi; Guglielmo, Signor Nicolini. Conductor—Signor VIANESI. The divertissement will be supported by Mdlle Girod and the corps de ballet; the *mise-en-scene* by M. Desplaces; the scenery by Messrs Dayes and Caney; the machinery by Mr Garnsey; the appointments by Mr Labhart; the costumes by Mrs James, Madame Dubreuil, M. Hennier, and assistants.

On WEDNESDAY next, June 17, "IL TROVATORE." Madame Adeline Patti, Mdlle Scalchi, Madame Anese; M. Maurel, Signori Tagliacoco and Marini. Conductor—Signor VIANESI.

On THURSDAY next, June 18 (in lieu of the subscription for Saturday, July 25), "LES HUGUENOTS." Madame Vilda, Mdlle Marimon, Mdlle Scalchi; M. Faure, Signori Baggiolo, Cotogni, Sabater, and Nicolini. Conductor—Signor VIANESI.

On FRIDAY next, June 19, "IL BARRIERE DI SIVIGLIA." Madame Adeline Patti, Madame Corai; Signori Cotogni, Ciampi, Tagliacoco, and Piazza. Conductor—Signor VIANESI.

On SATURDAY, June 20 (for the second time at the Royal Italian Opera), "MIGNON."

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and
His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDAL BENNETT, Mus. D., D.C.L.

The Next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on THURSDAY Evening next, the 18th inst., commencing at Eight o'clock.

By Order, JOHN GILL, Secretary.
Royal Academy of Music,
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WESTMINSTER HOSPITAL.

MADAME CHRISTINE NILSSON
HAS THE HONOUR TO ANNOUNCE

A GRAND MORNING CONCERT,

UNDER THE IMMEDIATE PATRONAGE OF
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AND

HER ROYAL HIGHNESS THE PRINCESS OF WALES,

IN AID OF THE FUNDS OF

THE WESTMINSTER TRAINING SCHOOL AND HOME FOR NURSES,

AT ST JAMES'S HALL, JULY 18th, 1874.

Full particulars will be duly announced.

FLORAL HALL.—MR. KUHE'S ANNUAL GRAND MORNING CONCERT, MONDAY, June 15. Mesdames Adelina Patti, Mariamon, Albani, Scacchi, Smerozzi, Bianchi, and D'Angeri; Messrs Nicolini, Graziani, Botini, Bolis, Cotogni, Ciampi, Capponi, Baggiolo, Maurel, and Faure. Piano—Mlle Marie Krebs and Mr Kuhe. Violin—Madame Norman-Neruda. Violoncello—M. Paque. Viola—M. Walfelghem. Flute—Mr Svensden. Oboe—Mr Dubrucq. Horn—M. Paque. Contra-basso—Mr Reynolds. Harmonium—Mr Pittman. Conductors—Messrs Vianesi, Beviniani, W. Ganz, and Sir Julius Benedict.

THE DIRECTOR'S BENEFIT.

SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W.—President, SIR JULIUS BENEDICT.—Founder and Director, Herr SCHÜBETH.—Eighth Season, 1874.—The remaining Concert (the 44th) will take place on WEDNESDAY, July 1st, being for the DIRECTOR'S BENEFIT. Prospectus is now ready, and may be had on application to Messrs DUNCAN DAVIDSON & Co., 244, Regent Street, W.; CRAMER & Co., 201, Regent Street; and full particulars from H. G. HOPPER, Hon. Sec.

SIGNOR ARDITI'S ANNUAL GRAND MORNING CONCERT

(under the immediate patronage of their Royal Highnesses the Duke and Duchess of Edinburgh) will take place on THURSDAY, June 25th, at the HANOVER SQUARE ROOMS, with Chorus and full Orchestra (selected from the Royal Italian Opera, Covent Garden, and Her Majesty's Opera, Theatre Royal, Drury Lane). To commence at Half-past Two o'clock precisely. Principal Artists—Mlle Carlotta Patti, Mlle Jose Sherrington, Madame Edna Hall and Mlle Alwina Valleria (by kind permission of J. H. Mapleson, Esq.), Mlle Justine Maevitz (by kind permission of J. H. Mapleson, Esq.), and Miss Alice Fairman; Signor Gardoni and Signor Fancelli (by kind permission of J. H. Mapleson, Esq.); Signor Naudin and Signor Urio (by kind permission of J. H. Mapleson, Esq.); Signor Foli, Signor Borella (by kind permission of J. H. Mapleson, Esq.), and Mr Santley. Pianists—Mlle Giulietta Arditi and Herr Stüger. At the Piano—Signor Alberto Viesetti and Herr W. Ganz. By express desire, the Cantata performed at the marriage of her Royal Highness the Duchess of Edinburgh (composed by Signor Arditi) will be included in the programme. Conductor—Signor ARDITI. Acting-Manager—Mr W. B. Healey. Box Seats and Stalls, One Guinea. Reserved Seats, Half-a-Guinea. Area, Five Shillings. Tickets may be had at the Hanover Square Rooms; at the principal West End Libraries and Music-sellers; and at Signor ARDITI'S residence, 41, Albany Street.

MRS SCOTT SIDDONS has the honour to announce her return from America, and that she will give her FIRST READING at the HANOVER SQUARE ROOMS, on MONDAY Afternoon, June 29, at Three p.m. On this occasion she will introduce "Seraphel" (Master Henry Walker, Bronze and Silver Medallist, pianoforte, Royal Academy of Music, London), who has accompanied her in her tour through the United States and Canada. Stalls, 10s. 6d.; reserved seats, 7s. 6d.; unreserved, 5s.; admission, 2s. 6d. To be had of Mr Hall, at the Rooms; and of the usual Agents.

MR. W. H. HOLMES'S SECOND PIANOFORTE CONCERT

ST. JAMES'S HALL, FRIDAY Morning, July 10, at Two o'clock. Beethoven's Variations and Fugue in E flat; Finale. "Men of Prometheus;" and Finale, Sinfonia "Eroica" (all on the same subject); Liszt's Sonata, dedicated to Schumann; and Schumann's Fantasia-Sonata, dedicated to Liszt. Also Beethoven's Variations on Theme in C minor, supplemented by Stephen Heller's Variations on the same Theme, &c. Programmes and Tickets to be had only of Mr W. H. HOLMES, 36, Beaumont Street, Marylebone.

MADAME SIDNEY PRATTEN'S GUITAR RECITAL

will take place on MONDAY, June 29, when she will play for the first time the First Movement of Giuliani's Third Concerto, with pianoforte accompaniment; "Les Adieux," by Ferdinand Sor; Selections from Leonard Schulz, and her own compositions. Artists—Madame Florence Lancia, Miss Madeline Cronin, Madame Lucie-Sievers, Mr Finlay Finlayson, and Signor Bucalossi. Part-songs under the direction of Mr Chaplin Henry. Tickets, 10s. 6d. and 15s., at her residence, 22a, Dorset Street, Portman Square, W.

MADAME LUCCI-SIEVERS has the honour to announce her ANNUAL MATINEE MUSICALE (by kind permission), at the residence of Mr Hamilton, 30, York Place. The following eminent artists will assist—Mesdames Elena Corani, Steele, Poyntz, Andrea, MM. Gardoni, Danielli, Caravaglia, Finlay Finlayson, Verger, John Thomas (Harpist to the Queen), Tito Mattel, Muratori, Campana, &c.

"TUTTO E TORMENTO."

MADAME LUCCI-SIEVERS will sing MURATORI'S new Song, "TUTTO E TORMENTO," at her Concert, June 26.

"PERCHE SOGNAR MIA BELLA."

SIGNOR GARDONI will sing MURATORI'S new Song, "PERCHE SOGNAR MIA BELLA," at Madame Lucci-Sievers's Concert, June 26.

"THE MESSAGE."

MR VERNON RIGBY will sing BLUMENTHAL'S Song, "THE MESSAGE," at Mr Charles Gardner's Concert, THIS DAY.

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SOLE AGENTS—

METZLER & CO., 87, GREAT MARLBOROUGH STREET, LONDON.

MR CHARLES DAVIESON (from the Conservatoire of Leipzig, pupil of the late Moscheles, Reinecke, &c.) has returned to Town for the Season, after his tour as Solo Pianist and Accompanist to Madame Patey and party. Applications for Lessons, Concerts, and Solrees, &c., to be addressed, care of Messrs DUNCAN DAVIDSON and Co., 244, Regent Street; or Mr CUNNINGHAM BOOSEY, 2, Little Argyle Street, W.

THE SOUTHPORT PAVILION AND WINTER GARDENS CO. (LIMITED).

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WANTED, a MUSICAL DIRECTOR, to conduct the Entertainments of the Company. He must possess approved musical ability, have had an extended experience of the duties to be undertaken, and when required, produce testimonials in support of his application. Duties will commence not later than the 1st September; and applications must be sent in before Monday, the 22nd inst. Further particulars may be obtained on application, by letter, to the undersigned, E. MARTIN, Secretary, 129, Lord Street, Southport.

PALL-MALL.—To the Musical World.—The Granville MSS. of Handel's Works (written by J. C. Smith, Handel's amanuensis), lying almost in interest with the MSS. in the Royal Library.

MESSRS FOSTER respectfully announce for SALE by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY next, the 17th June, at Three o'clock, the property of a gentleman, an entire MANUSCRIPT SET of HANDEL'S WORKS, made by Mr Smith, in the lifetime of the great composer, for Handel's intimate friend, Mr. Bernard Granville, whose grandfather was one of the Lords of the Bedchamber to Charles the Second. They are comprised in 37 volumes, beautifully written, and in the finest preservation, original calf bindings, and consist of Oratorios, Operas, and Miscellaneous Pieces. Also a Trio, "Se tu non lasci amor," 29 pages oblong 4to, in Handel's handwriting, and with his autograph, and other interesting MSS. music. Can be seen ten days previously to the Sale, at Messrs FOSTER'S, who will forward catalogues on application.

MUSIC BUSINESS FOR SALE.

MESSRS. M. GUNN & SONS, of Dublin, beg to announce that, having purchased the Theatre Royal, Dublin, they intend to DISPOSE of the Entire STOCK and of the GOODWILL of their BUSINESS. The Premises, situated in the best part of Dublin (Grafton Street), are spacious and commanding, and are held on a long lease at a low rent. The Stock of Pianos and Harmoniums consists exclusively of instruments by well-known and popular makers. There is a large number of Instruments on Hire at very remunerative rates. The Stock of Sheet Music is one of the finest in the provinces; and the counter trade is a steady and improving one, averaging £50 per week. The long-established Connections of the Business extend to every part of Ireland. Principals only will be treated with. Further particulars on application. 61, Grafton Street, Dublin. M. GUNN & SONS.

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MUSIC IN A SOUND. The Analysis of a Musical Sound, and the Production therefrom of the Musical Scale. By COLIN BROWN ECKING, Lecturer on Music, Andersonian University, Glasgow.—WILLIAM COLLINS, SONS & Co., London and Glasgow; the TONIC SOL-FA AGENCY; and the Booksellers.

W. STERNDALÉ BENNETT'S New Four-part Song, "OF ALL THE ARTS BENEATH THE HEAVEN." Poetry by Hogg, the Ettrick Shepherd. Sung at the State Concert Buckingham Palace, June 10th. Post free for 6 stamps.—LAMBORN COCK, 63, New Bond Street.

WARBLINGS AT EVE. Song. By BRINLEY RICHARDS. Words by HENRY FARNIE. "An exquisitely chaste song, sweetly expressive, and in no respect inferior to any of the happiest efforts of this popular composer."—*Court Circular*. Price 4s.; the same for the pianoforte, 4s.; post free for 24 stamps each.

W. SMALLWOOD'S NEW DANCES for the PIANO. Solos and Duets. "The Garden Party Quadrilles," "The Mossie Quadrilles," 4s. each; "The Golden Ferns Polka," 3s.; and his "Torrent Galop," 4s. Also Adam Wright's "Sparkling Spray Polka," 3s. All finely illustrated. Each post free at half price in stamps.—London: ROBERT COCKS & Co., New Burlington Street.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION,**

HER MAJESTY'S OPERA.

The only novelty last week was the first appearance in London of the French tenor, M. Léon Achard, formerly of the Opéra Comique, now of the Grand Opéra, Paris. The work selected for the occasion was the *Huguenots*, in which he sustained the part of the hero, Raoul de Nangis. All lovers of the opera in the habit of visiting Paris must have enjoyed opportunities of hearing and judging him. Since M. Roger, perhaps, no artist ever won more distinction at the Opéra Comique. And this is not surprising, because no artist so nearly approached M. Roger in charm of voice and natural feeling. As an actor, moreover, though at the beginning called by a well-known critic, "*plutôt chanteur que comédien*," M. Achard, by degrees, became very nearly M. Roger's equal. At the Opéra Comique, indeed, he shone for some years a star of the first magnitude. Whether his success will prove equally great in the new career he has marked out for himself remains to be proved. M. Roger earned great distinction at the Grand Opéra, where Meyerbeer selected him to play Jean de Leyden, in the *Prophète*, in April, 1849, when that masterpiece was first produced in Paris, with Mme Pauline Viardot Garcia as Fides. Yet many of M. Roger's warmest admirers were of opinion that M. Roger at the Grand Opéra was hardly the same M. Roger so universally admired and extolled at the Opéra Comique. Let us hope the case may be different with M. Achard. His impersonation, the other night, of the very trying character of Raoul de Nangis encourages the fairest hopes. Nevertheless, it must be admitted that, artistically as he sings every phrase, from the romance with viola accompaniment, "*Piu bianco del velo*," to the end, the music is, in many instances, beyond his physical powers; and this was first made apparent in the septet (Act II.), where the Huguenot and Catholic leaders are about to cross swords. Here, in order to produce the looked-for effect, M. Achard was obliged to force his voice to the uttermost limit of its capabilities, without, however, legitimately attaining the climax contemplated by the musician. In the great duet with Valentine, following the "*Benediction of the Swords*," M. Achard showed both vocal and dramatic talent of a high order—in the latter so much so as almost to justify us in reversing the formula of the critic we have cited, and apostrophizing M. Achard as "*plutôt comédien que chanteur*." But this would be hardly just, seeing that the duet of which we speak proclaimed M. Achard a master of declamatory recitative, while his delivery of the more tender and impassioned phrases proclaimed him no less a master of vocal expression. It was only in the culminating points that his voice proved unequal to the task, and the expected climax was left to the imagination. It must not be forgotten that M. Achard's companion was Mdle Tietjens, to co-operate with whom, under such circumstances and in a situation so intensely dramatic, is no easy matter. Mdle Tietjens has been playing Valentine from the commencement of her artistic career in London, in 1858, when Mr Lumley first introduced her to the English public; while to M. Achard the task must be comparatively new; and to state that, side by side with so great and experienced an artist, he came out with honour from the ordeal is to pay him no small compliment. Enough that M. Achard won a flattering reception from the audience, and was generally pronounced a valuable acquisition to Mr Mapleson's company. The remaining parts in the *dramatis personæ* were distributed as previously.

Two repetitions of *Faust*, with Mdle Nilsson as Margaret, and one of *Martha*, with Mdle Singelli as Lady Enrichetta, complete the series of performances last week. The operas during the present week have been—*Rigoletto*, for the first appearance of Signor Gillandi, another new tenor, and Balfe's posthumous opera, *Il Talismano* (better late than never), with Mdle Nilsson as Edith Plantagenet. The *Huguenots* is announced for this evening. On Tuesday the theatre was closed to the public in consequence of a general rehearsal of *Il Talismano*.

Another new tenor, Signor Gillandi, made his *début* at Drury Lane on Monday night, and achieved a decided success as the Duke in *Rigoletto*. Nothing was known of him previous to his appearance, and little, perhaps, was expected from an artist who came without a word of announcement. Signor Gillandi, therefore, took his audience somewhat by surprise. He has an admirable stage presence, knows his business thoroughly, and

sings much more in the legitimate Italian style than do artists of French birth and training as a rule. His voice is extensive in compass, and capable of great expression, the *mezza voce* being especially agreeable. In *cantabile* passages Signor Gillandi never fails to make an effect, while all his work is done with good taste and in artistic fashion. The audience frankly recognized the new-comer's merits, especially in connection with his delivery of "*E il sol dell'anima*," which they re-demanded, as subsequently, with better success, they did a spirited execution of "*La donna è mobile*." It was to Signor Gillandi, moreover, that the encore gained for the famous quartet was chiefly due. On the whole, a marked success attended the *début*, and, if the new tenor fills other parts as well as he represents the Duke, Mr Mapleson may be congratulated upon having secured a most useful artist. The rest of Monday's cast demands no special note, having received attention on previous occasions.—*Daily Telegraph*.

ROYAL ITALIAN OPERA.

On Saturday night the *Sonnambula* was given, for the second time this season, with a tenor new to this country as Elvino, *vice* Signor Nicolini, and M. Faure as Count Rodolpho, *vice* Signor Bagagiolo, the Amina, of course, being, as before, Mdle Albani. Signor Piazza, the new tenor, has a voice of pleasing quality, not by any means powerful, but flexible, well cultivated after the genuine Italian method, and entirely under the control of its possessor, who can modulate it at will, in order to convey the varied shades of expression required. We can say no more at present beyond stating that, while Signor Piazza's singing was of a level excellence throughout, his most effective display was the soliloquy "*Tutto è sciolto*," the second verse of which, "*Pasce il guardo*," when Amina unexpectedly appears to listen to his reproaches, was given with such true feeling that the audience insisted upon its repetition. The famous sequel, "*Ah! perché non posso odiarti?*" was hardly so successful, being, indeed, more or less of an anti-climax. But how few tenors, since Rubini and Mario in his prime, have sung this as it is written, or ought to be sung! Signor Piazza's stage presence and demeanour are not greatly in his favour. He was well received, however, and was honoured with the usual number of conventional "*recalls*," the value of which—seeing that, like bouquets to a *prima donna*, they are accorded to every new-comer without discrimination—may readily be estimated. About the Rodolpho of the evening, it may be truly said that since Tamburini no one has made the Count appear so thorough a gentleman as M. Faure—the French *Tamburini par excellence*. His "*Vi ravviso*" was what it has always been—irreproachable. The Amina of Mdle Albani shows improvement every time she essays the character. As a mere historic delineation of the orphan peasant-girl it is well-nigh faultless; while her execution of the trying music which Bellini has assigned to his favourite heroine approaches nearer and nearer to perfection. Never were the efforts of this young and most hopeful *prima donna* appreciated more keenly or applauded with greater warmth and unanimity than on the occasion under notice.

The other operas during the week were *Don Giovanni*, *Rigoletto*, *Dinorah*, and *Guillaume Tell*—all repetitions. Mr Gye has a repertory so varied and extensive that he might almost dispense with novelty. Still, an occasional novelty is a very desirable thing; and the subscribers are looking out for *Mignon* (with Albani as the heroine), which is first on the list.

The operas this week have been *L'Africaine*, with Signor Cotogni, instead of M. Maurel, as Nelusko; *Norma*, for the first appearance of Mdle Vilda; *Guillaume Tell*, with Signor Marino, *vice* Signor Bolis, as Arnoldo; *Les Diamans de la Couronne* and *Der Freischütz*. *Dinorah* is announced for to-night—six performances within the week.

BERLIN.—Herr Strampfer, the well-known Vienna manager, has brought his company here. He opened on the 30th ult., at the Victoria Theatre, with a German version, by Herr Jul. Hopp, of *Goldschignon*, book by MM. Grangé, Bernard, and Tréfeu, music by M. Emile Jonas. Thanks to the admirable acting and singing of Mdle Finlay and Herr Schweißhofer, ably seconded by the other leading members of the company, and the excellent *mise-en-scène*, the curtain fell upon an undoubted success.

SIR JULIUS BENEDICT'S CONCERT.

The annual concert of Sir Julius Benedict on Monday afternoon brought together one of the most crowded and brilliant audiences ever assembled in Floral Hall. We have only one fault to find with the programme. Out of a selection of from 25 to 30 pieces, a more important share might have been fairly claimed by the concert-giver. At Benedict's annual concert it is natural enough to suppose that Benedict's music should be one of the chief features, and occupy a prominent position; but this was not the case—and, indeed, is rarely, if ever, the case. We do not ask for orchestral music where there is no orchestra, but we have a right to demand an equivalent. Sir Julius Benedict having shown his mastery of all styles, some new and carefully-considered works from his untiring pen, written expressly for the occasion, would have been doubly acceptable. Among the pieces set down bearing his name were the first movement of a pianoforte concerto, arranged for two performers (Mr Charles Hallé and the composer), and two movements—the one an *andante*, by Sir Julius himself, the other a “posthumous” mazurka by Chopin—arranged for four performers on two pianofortes (Mdlle Marie Krebs, Mr Lindsay Sloper, Mr F. H. Cowen and Sir Julius Benedict). This last was to be the penultimate number in the programme—a very unfavourable place in so lengthy an entertainment. There was also a graceful and melodious romance for violin, with accompaniment of harp *obligato*. That Mdlle Norrman-Neruda, legitimate “Queen of violinists,” played her part in this to perfection will be taken for granted; as also that the harp accompaniment could not have been intrusted to abler hands than those of Mr John Thomas. Here, at least, was a novelty, and a welcome novelty, as was manifested by the general and hearty applause which greeted it. In the vocal way, Sir Julius only vouchsafed a single piece, but that was worth a dozen ordinary trifles. “The bird that came in Spring” is one of the prettiest songs of recent days, and the unaffected manner in which it was sung by Mdlle Adelina Patti, admirably accompanied by Mr Radcliffe, “flute *obligato*,” obtained for it a well-merited encore.

About the remainder we must speak in general terms. Nearly all the chief singers of Mr Gye's company took part in the concert, and enhanced its attractions with pieces more or less of a popular character. Mdlle Adelina Patti, for example, gave a new *valse*, written expressly for her by Signor Visetti, as well as “*Ernani involami*,” both encores, and “Home, sweet home,” substituted for the last; Mdlle Albani sang an air from the Russian Glinka's *Vie pour le Tsar* (encored, also the “Last Rose of Summer” and “Robin Adair” substituted); Mdlle Vilda introduced an air from Mozart's *Seraglio* (recalled); Mdlle Scalchi, an air from *Dinorah*; M. Maurel, a romance by Mendelssohn; M. Faure, his own chanson, “*Les Rameaux*,” accompanied by Mr Pittman on the harmonium (encored); Signor Bolis, “*Salve Dimora*,” and so on. Apart from the company of the Royal Italian Opera, other well-esteemed artists appeared, and among them Mdlle Carlotta Patti, who, being encores in the *bolero* from the *Vêpres Siciliennes*, substituted “Within a mile of Edinburgh town”—a good proof of versatility. The Swedish Ladies' Vocal Quartet, who, at the Monday Popular Concerts some time since, created so favourable an impression, gave a very pleasing part-song by T. Ahlstrom, and were put down, nearly at the end of the programme, for one of their Swedish National Dances. Last, not least, Mdlle Marie Krebs played two pianoforte solos by Schumann and Liszt, and she also was called back. We cannot enter into further particulars. Mdlles Marimon, Smeroschi, and Bianchi, Signors Ciampi and Graziani, M. Paque (violinist), to say nothing of the chorus of the Royal Italian Opera, were all put down for something, and how much was inevitably missed by a large number of the audience may be left to conjecture. The accompanists at the pianoforte (“conductors,” as they are styled) were Herr W. Ganz, and Signors Vianesi, Bevignani, Randegger, and F. Berger. There are “monster concerts” (as Jullien christened them) and “monster concerts;” but no one knows how to construct the programme of a “monster concert” with such excellent taste and so keen an eye to contrast and variety as Sir Julius Benedict.

Signor Bolis goes to the Milan Scala for the next Carnival.

NEW PHILHARMONIC SOIRÉE.

(From the “Hour.”)

The *soirée musicale* given by the New Philharmonic Society prior to the seventh concert of the season, although strictly private, was the occasion of introducing several talented artists to the notice of a large musical *clientèle*.

As pianists, there appeared Mdlle Johanna Hess, Mdlle Natalie Hauser, and Mdlle Paul Gayraud Pacini; vocalists, Mdlle Miliano and Mdlle Holmberg; as violinist, Master Willie Hess; and as violoncellist, Mons. Nathan. These artists, although new to this country, are no novices in reference to their art, and even the youthful performers of the name of Hess have acquired a renown abroad of which any artist might be proud. In Schubert's Rondo in B minor, for pianoforte and violin, the abilities of these young performers were fully tested, Mdlle Johanna Hess proved herself a very able pianist, and Master Willie Hess a veritable prodigy as a violinist. Those who recollect Herr Joachim as a youth about the same age as Master Hess were struck with many points of similarity in their talents, and it may safely be augured that a proper course of study will add a new name to the list of renowned artists on that difficult instrument—the violin. Mdlle Gayraud Pacini, in Mendelssohn's duet in B flat, for pianoforte and violoncello, proclaimed herself an experienced as well as highly intelligent performer, and fully justified the favourable testimonials written in her favour by well-known professors. Mdlle Natalie Hauser also gave a pleasing display of her abilities, and was much commended for her playing of Liszt's “*Rhapsodie Hongroise*.” The new vocalist, Mdlle Miliano, was pronounced a very excellent artist; and in Verdi's aria from *La Forza del Destino*, and especially in some Spanish national songs, was very successful in impressing the members of the New Philharmonic Society with the charm of her talents. Mdlle Holmberg, a Swedish vocalist, sang Meyerbeer's “*Ah! mon fils*” in a style which would have done no discredit to the gifted lady who first made it popular, viz., Madame Viardot. Indeed, a finer rendering of this contralto song has rarely been heard. The last artistic display we have to notice was that contributed by M. Nathan, a violoncellist of exceptional ability. In a fantasia on airs from *Faust*, M. Nathan won the admiration of his listeners, and proclaimed himself a thorough master of his instrument. The most attractive feature of the *soirée* was the presentation by the renowned Maestro, Signor Trovanti, of a new song, entitled “*Torna ruggier*” (Ottave dell' Ariosto); and the appearance of the great Italian tenor, Signor Naudin, as its interpreter. The charming melody to which Ariosto's words have been set, and the elegant accompaniment associated with them, aroused the enthusiasm of the large audience assembled in St George's Hall, and, when the splendid singing of Signor Naudin had been duly honoured, resulted in a demonstration in favour of the clever composer. Kindly complying with the wishes of the audience, Signor Naudin repeated both verses. The accompanist was Herr Ganz, to whose admirable talents was due much of the success which attended the *soirée*.

FRENCH PLAYS AT THE PRINCESS'S THEATRE.

(To the Editor of the “Musical World.”)

DEAR MR EDITOR,—Madame Pasca appeared last night as Cora in *L'Article 47*. In *La Fiammina* there was not sufficient scope for her to show her power. But in *L'Article 47* she has an opportunity, and she makes the most of it. Her acting last night was, as a whole, excellent, and in parts she rose to the occasion and electrified the house, but I do not think her audiences have given her credit for the amount of passion she displayed. M. Bilhaut played, as he always does, with intelligence and feeling; and Messrs Didier and Schey were fitted with small parts, of which they made the most. The house was well attended, and the recalls were numerous, Madame Pasca finally making her exit laden with bouquets.—I am, dear Mr Editor, yours faithfully,

IGNACE GIBSONE.

June 11th, 1874.

MUNICH.—Herr Theodor Reichmann, a barytone, has appeared very successfully at the Royal Opera. He is engaged at the Hamburg Stadtheater for the winter, but very advantageous offers have been made him to return here in the spring.—Several papers announce that the Baron von Perfall will shortly resign his post as Intendant-General, and be succeeded by the Baron von Knigge.

THE WESTMINSTER HOSPITAL.

(To the Editor of the "Musical World.")

SIR,—In order to meet the demand for trained nurses, which increases far more rapidly than the supply, as the importance of their office is increasingly recognized, it is proposed to establish in connection with the Westminster Hospital a training school for nurses. This school will be on the plan of the Training Institution, which for eleven years has been working with remarkable success, in connection with the Royal Infirmary at Liverpool, under the able superintendence of Miss Merryweather and her sister, Miss E. Merryweather.

There is now a peculiarly favourable opportunity for establishing such a school, and the Governors of the Westminster Hospital have been fortunate enough to secure the co-operation of these two ladies. The work of training probationers in the hospital has been already begun, but in order to make the fullest use of the field for training afforded by the hospital wards, it is necessary that there should be here, as at Liverpool, a Home for Nurses outside the Hospital, where probationers may live during their course of instruction, and whence, when a sufficient number of women shall have been trained, nurses may be sent out to private families.

The object aimed at in the proposed establishment of this training school is not merely to increase the number, but to improve the quality, of our trained nurses. When fully trained, they will be employed, at the discretion of the Lady Superintendent, in one of the two branches of their profession—hospital nursing, or nursing in private families.

In furtherance of these objects, a house in the immediate neighbourhood of the Hospital has been rented. Many influential persons, Governors of the Westminster Hospital, and others interested in the welfare of the sick, have come forward to form a committee and make a beginning.

Madame Christine Nilsson has most generously volunteered to give a public concert in aid of the funds required for the first outlay, at St James's Hall, on the 1st of July. The concert will be under the immediate patronage of Her Majesty the Queen and the Princesses of the Royal Family.

I venture to request that, in furtherance of the philanthropic object of these efforts, you will give insertion to this letter, by which the Committee hope that the institution, only in its infancy at present, may become more generally known, and the interest of the public enlisted in its support. Further information will gladly be given by the honorary secretary, Mrs A. Dicey, 107, Victoria Street, S.W.; or Miss E. Merryweather, at the Westminster Hospital.—I am, Sir, your obedient servant,

WESTMINSTER.

A Matter of Fact.

The sunset was glowing on meadow and hill,
And the maid from her lattice gazed down;
To see if the dressmaker called for her bill
For turning and trimming a gown.

Young Thomas, the sailor, just come into port,
Whilst the maiden was looking, passed by;
But Thomas was bound to some place of resort
His hunger and thirst to supply.

That my tale is a tale of romance you may guess,
But you blunder if that's what you think,
For the maiden was only intent on her dress,
And the tar on his victuals and drink.

So the sunset died out over mountain and rill,
And the moonlight came tender and cold;
And the sailor remained at the hostelry still
With his bumper of "bitter and old."

While the maid with no love-dream to trouble her breast,
Closed the window, and then, feeling bored,
Having finished her supper, retired to her rest,
And I grieve to relate that she snored.

And the night wind was silent, the river was dumb,
And the moon and the stars kept their state;
And the sailor was sleeping and dreaming of rum—
And that's all that I have to relate.

F. H. N.

DUSSELDORF.—According to report, the Minister of Public Instruction intends founding here a School of Music, in connection with the School of Painting. It would form, as it were, a preparatory establishment to the Royal High School of Music in Berlin.

LETTERS FROM MENDELSSOHN TO HILLER.*

"Leipzig, 19th January, 1843.

"MY DEAR GOOD FERDINAND,—When your letter of the 16th of November arrived (it was the best and nicest that I have ever had from you, and not one has ever given me so much pleasure, or touched me much more), I determined at once to write to you the next day, and at the same time to thank your wife for her affectionate lines. I put it off a few days—and now what a terrible gulf there is between that time and this! I have to thank you for a second letter since then, another proof of true friendship and kindness to me. Till now I could not think of letter-writing, or I should have thanked you at once, and have already done so many times in my heart. But at first I could do nothing, at most read a few pages or so, and it was only some weeks afterwards, when I could occupy myself with any routine musical work, or with writing music, that I began to feel a little better,—but letters were not to be thought of, and the least conversation with my most intimate friends would bring back the dull, confused feeling in my head, a sort of stunned sensation, together with the sorrow. I have had to conquer it these three last days, the mass of business letters had accumulated to such an enormous degree; and having once begun writing I felt that I must at least send you a few words of greeting and thanks; it won't be much more to-day. You know my feeling towards you and yours, and the deep interest I take in your welfare; let me hear of it soon and often, for it always cheers me and gives me pleasure. Thank God, my wife and children are well, and I really ought never to do anything but thank Heaven on my knees for such happiness. When I am alone with them, drawing windmills for the children, putting the oboes and violas into the score, or correcting tiresome proof-sheets, I sometimes feel quite cheerful and happy again; but when I begin to think of other things, or have to see people, and also after the rehearsals or concerts which I had to go on conducting directly afterwards, it is as bad as ever. So I am never at home for anybody all day, except between three and four, and sit in my little study, which I have now arranged, and where I am most comfortable; it is the old nursery, which you will remember, just opposite the front door, with a beautiful view over meadows and fields towards the sunset. Schumann and David we see sometimes, — hardly ever, for he really only lives and breathes for the Subscription Concerts, and I am very little good to those just now—and so the days slip on. May yours be all the brighter and happier! I hear of great Charity Concerts, which you are giving, and also that your new work is soon to be performed. I hope you will soon tell me about it, and confirm the good news. You ask for details of my present position. The King of Prussia has allowed me to return here, and stay here till he wants me in Berlin; in that case I have promised to go back. I have since written to him, that until I am personally established in Berlin I wish to give up half my salary, and meantime will carry out all his instructions here. Thereupon he wrote to me here, that he was satisfied with this: he has also given me a new title, but otherwise there has been no change of any importance. In a word, I am only awaiting here what I was at first to have awaited in Berlin, namely, that I should be indispensably needed there. I still doubt whether that will ever be the case, and hope (more than ever now, as you may imagine) that the King of Prussia will allow the present state of things to continue. What made me specially cling to Berlin, what in fact produced that consultation, or rather combination, no longer exists now.

"The interest of that bequest, which I petitioned for more than three years ago, for a school of music, has at last been granted, and now the official announcements will appear in the newspapers. I shall have to go to the Gewandhaus three or four times a-week and talk about 6-4 chords in the small hall there. I am quite willing to do this, for love of the cause, because I believe it to be a good cause.

"How thankful I am to you for counting me amongst those with whom you like to be, and how heartily I respond to all you say about it. Indeed, it could not be so with one, unless the other felt exactly the same about it. We think we shall not travel this year, and shall probably spend the summer here or at Dresden. Is there any hope of our seeing you here? You once spoke of it. Best and kindest remembrances to your wife from me and mine; thank her for her sympathy, and beg her to keep us a place in her heart, and think of us sometimes, as we do daily with fond affection of you both, in good and evil times.

"Your FELIX M. R."

* Now publishing in *Macmillan's Magazine*, translated by E. M. von Glehn.
† He had lost his mother on the 12th of December.

AN ANSWER TO DR RAHLES.

(To the Editor of the "Musical World.")

SIR,—An enthusiastic admirer of Mendelssohn, I entirely repudiate the notion of collecting money by means of cards, as suggested by Dr Rahles in his letter published in your paper of this date, for the purpose of establishing a Mendelssohn Scholarship. Why should such a Scholarship be required, or suggested? If a Mendelssohn Scholarship, why not one of Spohr, of Schumann, Beethoven, Mozart, Haydn, or Handel? And as the chief ground urged for it is the delight thousands have experienced from listening to his works, is not this argument from delight a justification for founding a Scholarship bearing the name of the composer of *Guglielmo Tell*, *Il Barbiere*, and *Semiramide*? If a sum of money be thus raised from the pockets of the community, will the selected student be the *only* person reaping benefit from it? Where will be the *locale* of his studies? Who will be the umpires to decide upon the most talented candidate? A few more questions in addition to the foregoing suggest themselves to my mind.

Is raising money in the way proposed just or expedient? As regards justness: when the public are called upon to subscribe, the object is either charity or the securing of some great and noble end, hitherto neglected from want of proper consideration. Is the idea of another Mendelssohn Scholarship to attain either of these ends? And if it be so, are there no claims of greater importance still unresponded to? I am answered by silence; then the appeal is not just. When the public have many pressing and deserving claims constantly before them, introducing into the number one neither pressing nor deserving (I mean comparatively) is calculated to injure the public impulse. Therefore it is not expedient.

Many people say money raised by public subscription, unless it be as a reward, is charity; and the receiver of it in any form is the recipient of charity. Will the candidates desire that their musical education should be, even in the opinion of these, one of charity? I say nothing of the badge which too often has to be worn under such circumstances. The answer at once is "No."

If there be anything like a national reason for a Musical Scholarship, call it Mendelssohn, Beethoven, or Mozart, the State ought to found it. All question of charity would then be at an end, and it could never be said that such and such an individual was musically educated through petty contributions. Now, are there just or expedient reasons for the State establishing a Musical Scholarship? I know many reasons why it should *not* do so; and I am not aware that Mendelssohn did for England more than many others have done, not forgetting Handel, and some English writers, whose only reproach is their nationality. At all events, I repudiate the notion as thoroughly degrading, of calling upon the general public to contribute petty sums of money for the purpose of giving a musical education to some one individual, by whomsoever elected, who would rightly scorn the idea of being the child of charity.

There exists no reason whatever why successful musical institutions should not, if their funds admit of it, establish one or more Scholarships, and, for distinction's sake, they may give to them the names of all the great composers; only I would most strongly advise the Directors to reject altogether the notion of any one of them being opprobriously called by the name of an Englishman. And as this question is really a commercial one, it is for the heads of any such institution to reflect whether a speculation of the kind be likely to do themselves credit artistically, and improve the institution financially.—I am, Sir, yours obediently,

FREDERIC PENNA.

Westbourne Park Road, W., May 30.

[Our insertion of the foregoing letter must not be looked upon as an endorsement of its contents.—Ed. M.W.]

MILAN.—For the moment, Verdi's new Funeral Mass has pretty well cast everything else into the shade. Of the three performances at the Scala, the last two were conducted by Sig. Faccio, Verdi having left for Paris. The receipts on the first night were 17,734 lire; on the second, 10,913 (at reduced prices); and, on the third, 13,378. The managers of theatres in various other Italian towns, such as Florence, Naples, &c., have applied for permission to produce the work, but as yet no definite answer has been returned them. By the way, a proposal will be laid before the Communal Council to present Verdi with the freedom of the city.—According to the *Pungolo*, the programme of the winter season of the Scala will include *Don Carlos*, *Le Prophète*, Gounod's *Romeo e Giulietta*, and Marchetti's *Giulio Wasa* (supposing it to be ready). As regards the company, Signora Mariani, Signori Bolis and Maini, are already engaged. Negotiations are pending with Signora Destin, Signori Maurel and Rota.—Glinka's *Life for the Czar* is still being played at the Teatro Dal Verme, where Fratesi's ballet, *Bianca di Nevers*, is to be produced at once.—The management of the Teatro Manzoni promises *La Fiera*, by Signor Delfico; *Ciccio e Cola*; and a new opera, by Sig. De Stefani, *Celeste*.

MUSICAL BONES.

(To the Editor of the "Musical World.")

SIR,—I should feel some scruples in asking you so many questions, did I not know how easily you can answer them:—

- I. Whose do you consider the *very best* musical bones for the higher sorts of music?
- II. Whose do you consider the *very best* for lighter, sparkling music, marches, waltzes, &c.?
- III. Do you consider the bones of Nicole Frères, with accompaniments of drum and bells, good?

The second question is the most important, but if you would kindly answer them all, giving some general idea of what the price for the *very best* would be, you would, I can assure you, confer a great favour on a

VERY OLD SUBSCRIBER.

June 6th, 1874.

[We never played "bones," but our columns are open.—A.S.S.]

BOUFFONNERIE RECHERCHÉE.

(To the Editor of the "Musical World.")

SIR,—Saturday last at the Opera Comique was the occasion of a triumph such as is rarely witnessed in an English theatre. Applause there virtually was none; the entire performance of *Girofle-Girofla*, from beginning to end, being received with one yell of acclamation. Treble encores to every song was the rule, and, after the first and last acts, M. Lecocq, making his first bow to an English audience from a private box, was received with an enthusiasm which must have astounded even that much be-fêted gentleman. As to the singing, the acting, the dresses, and the scenery, not one single fault could be found; every thing was perfect. Mdlle Luigini, in every respect vastly improved since we last had the pleasure of seeing her, played the twin sister with a *chic* irresistibly captivating. M. Jolly was himself—i.e., a low comedian such as we in England do not possess. Whilst on the stage, whether speaking or silent, M. Jolly holds his audience convulsed, and that without descending in the smallest degree to the detestable and clownish horseplay of our insular "funny men." M. Mario Widmer, with his handsome face, beautiful voice, and finished acting, may well be called "*l'enfant chéri des dames*." All we can complain of is that Paris so soon will deprive us of an operatic *amant* we so ill can spare. Madame Délorne, the bonnie fishwife of *Angot*, has a part which affords her every opportunity for seconding the humour of M. Jolly—this she does in a most artistic way. Lastly, the Mourzouk of M. Ginot calls for the highest praise, both as regards acting and singing. The make-up, too, of the ferocious Moor was admirable. M. Ginot's performance was to my mind the perfection of bouffe acting, and only requires to be seen over and over again to be the more enjoyed. This completes a cast to which in no small part M. Lecocq may ascribe the enormous success of his new opera. As to the music, you will, sir, doubtless have it criticised far more ably than lies in my power. Everyone agrees it is of a class infinitely too high ever to become popular with the vulgar—*tant mieux*; the educated, will flock in thousands to the Opéra Comique; listen delightedly to melodies exquisitely sung, and be thankful that in all probability they will escape immolation on the altar of modern popularity—the barrel organ.

Perr.

OPHELIA'S SONG.

(Said to be by Shakespeare.)

The buttercups bloom on the mountain's brow,
The swallows skim over the lea,
The daffodils dance, the chough and the crow
Are making obeisance to me.
They reck not of grief, they know naught of joy,
Their life is all sunshine and rain,
They have no sorrows their rest to destroy,
They live without pleasure or pain.
Pianissimo sings the blithe mud-lark,
A mack'el is playing his scales,
The fire-fly's out on the prowl for a spark,
The mermaids are combing their tails.
The moon casts beams on my knob-thatchless* head,
So I plait me a hat with a fern;
And being a maniac who's easily led,
I straightway to Hamwell return.—P. F.

* Knob-thatchless, in the time of the immortal swan, indicated bald.

THE MUSICAL TREATMENT OF DISEASE.

(To the Editor of the "Musical World.")

SIR,—I wrote to you on February 24th, under the *nom de plume* of "Do #," and you were kind enough to insert my letter relating to the "Musical Treatment of Disease" in your well-known journal. Little did I think when I penned the last sentence (after anticipating the purchase of various musical instruments for the cure of disease)—"If I do, I will let you know the result of my musical treatment of disease"—that I should really have to record a case so treated. The *Musical World* is much read at Boulogne-sur-Mer, and so my letter to you came under the notice of the senior physician to the Hospital, Dr Gros, who, having under treatment at that time a young girl of nineteen years of age, was so struck with M. Chomet's idea of music as a therapeutic agent, that he at once resolved to try its influence in the case. The history of the "case" I refer to will perhaps be interesting. The father dead, and the mother shut up in a "maison de santé" (*entre nous*, because she was mad). When the girl was very young she was taken care of and brought up by the Sisters de S. Vincent de Paul, among whom she was always noticed as a most devoted and industrious girl. A year or so ago her brother, employed in a merchant's office here in a responsible position, was convicted and imprisoned for robbing his employer of a considerable sum of money. This fact coming to her notice only very lately, together with a great intimacy that she had formed in the convent with a young woman of her own age and circumstances being broken up, brought about melancholia, the melancholy madness she had on entering the Hôpital St Louis in February. She never had any fit, but hallucinations were constant to her. She wanted to know which of the doctors was *le bon Dieu*. She would not remain alone, and detained the sisters by her bedside, holding them by their dress, crying, and asking in a whining tone of voice, "Est ce que j'ai un père! J'ai ma mère—si j'avais une mère extra qu'elle serait bonne pour moi." Being intimate with Dr Gros and also with Herr Reichardt, whose talent and beautiful compositions are so well known, and whose handling of the violin is perfection, I made arrangements with this gentleman to go with me to the hospital on April 6th, to try the effect of melancholy music in this case of melancholy, as advocated by Dr Chomet. She was in a little room alone, Reichardt in an ante-room, when a sister went in and told her she was to hear some *jolie musique*. She did not notice much till Reichardt had played about half through Prume's "Mélancholique," when she began to listen and sob, and at the end said, "Ah comme c'est jolie la musique!!!" "La Berceuse," from *La Muette de Portici* (*Masaniello*) followed, and she began to cry. But when Reichardt gave his "Reste Reste" in that style so peculiarly his own, and with the tender expression he always throws into his own beautiful composition, she knelt upon her bed and wept bitterly. We left her. She wept for two hours, then slept, and in the afternoon got up by herself, dressed herself, asked to go out for a walk, and go to vespers, which was allowed her, and from that time was perfectly herself, working at lace-work, and making herself useful all day long. This went on for six weeks, when the sisters, thinking that she had been long enough at the hospital, wanted to have her back at the convent of S. Vincent de Paul. Their request was granted—but unfortunately, and strangely, too, she returned almost as bad as previously on the very day I was to read a paper on the "Cure by Music" to the local Medical Society. I lost no time, however; but Reichardt was gone! What was to be done? I found out a gentleman, le Comte d'Herlan, well known here as a musician, and, four days afterwards, he came and played two pieces on the violin in the ante-chamber. The effect this time was different; she burst out weeping bitterly at the first note, and stopped when the music did. She pined for several days, but in less than a week she was herself again, and has been so ever since; no doubt returning, as she did after the first good effect of music, to her old home, old associations and reflections, brought about the second attack. I am happy to say, through the influence of Dr Gros, she is now appointed as a "lingère" (she is an excellent needlewoman) to the hospital, where she works well, and is very happy.—Trusting, Sir, that this may be thought interesting enough to find room in your world-known paper, I enclose my card, and remain yours faithfully,

S. C.

Boulogne-sur-Mer, June 3, 1874.

DRESDEN.—Herr Riese, the tenor, was lately thrown from his horse, breaking a rib and his left arm.

GENOA.—The *Requiem* composed by Sig. Petrella in memory of Sig. Mariani, the late lamented conductor at the Carlo Felice, was to be performed on the 13th inst., by a chorus of one hundred, and an orchestra of as many. It was not settled, a short time since, who were to sing the solos.—A new amphitheatre, called after Donizetti, was inaugurated, on the 7th inst., with *Lucia di Lammermoor*. It will contain a thousand persons, and is situated at Sestri Ponente, a place close to this capital.

"DEAD-HEADS" IN DEATH.

(From the "Arcadian.")

The trustees of Cypress Hill Cemetery have devoted a plot of ground 96 feet by 100, containing 24 lots, with 360 graves of three feet by eight each, for the reception of the remains of such journalists for whom no provision for burial elsewhere may have been made. This is kind in the trustees, and, in common with every other well-regulated journalist, we thank those gentlemen for their excellent intentions. But is not this deadheadism with a vengeance? Does it not look like running the thing into the ground? One of the newspapers says that "the offer was accepted in the spirit in which it was made," and another that "no more attractive spot could have been chosen for a last resting-place for weary brains." This is rather touching, but perhaps there is an artistic propriety that the many journalists who deadhead their way through life should accept with complacency a free pass to the tomb, and that those who have wearied the brains of so many readers should have the opportunity of reposing together where they can never expect to enjoy that privilege again. There is something inexpressibly affecting, too, in the fact of all journalists, without distinction of sex, colour, or political opinion, being permitted to sleep side by side. It is so exactly like what they have been accustomed to do all their lives. The fire and police reporter of the *Sun* shall sleep peacefully beside the fancy-writer in the *Tribune*, and the intellectual department of the *Herald* shall turn up its toes to the daisies cheek by jowl with the squib writer in the *Times*. It will be a beautiful and hallowed sight when all these 360 graves shall be filled—one for nearly every day in the year. We have no doubt George Francis Train will go there regularly, contemplate them with pleasure, and only mourn that there are so few. The actual value of the ground is said to be 9,600 dollars, but, of course, the value will indefinitely increase with the intellectual treasure buried there. A touching sight, truly—the brains of New York interviewing death and finding out all he has to say to them. Some actor who has been triturated with critical sarcasm during a long and laborious career will wander with ecstasy among the enclosures, and, lighting upon some well-known name, will shriek: "Hullo! here's the man that massacred me when I played Hamlet, and said I was no better than Buffalo Bill with the dyspepsia. I'm glad he's gone, at any rate." Some downy poet, who has been ruthlessly excoriated, threading the cemetery in quest of epitaphs, will spy the name of the reviewer who stabbed him, and, folding his arms, gaze with pensive majesty at the mound of earth, and exclaim, in measured accents: "And has it come to this!" Our private opinion is that that plot of ground will pretty soon be full. Journalists, to be sure, don't die off as quickly as the general welfare would seem to demand, but then they have more relatives than most people. What we are principally surprised at is that some Cremation Society don't form for the express purpose of burning them gratis.

Lines for Music.

I LOVE THEE STILL.

They say that absence will erase
Impressions firmly set;
It has not been the case with me,
For I cannot forget.
As constant as the sound pursues
The silvery murmuring rill,
So constant is my heart to thine—
I love, I love thee still!
And wherefore should I waste my thoughts?
My actions now must prove,
I will no longer wear a chain,
But break the bonds of love.
Let me not cherish idle dreams,
Let me exert my will;
Come, sweet oblivion, to my aid—
But, ah! I love thee still.
How various are the threads of life,
How changeable all we see;
And friends whom we have loved can change,
Change comes to all but me.
My changeless faith remains the same,
Alike through good and ill;
Tell me, why is it, oh! my heart—
I love, love thee still.—S. P. H.

VIENNA.—The Comic Opera closed on the 1st inst., and the company is dispersed to the four quarters of the globe, after a season of five months, which has proved an utter failure.

ST. JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR CHARLES HALLE'S

Pianoforte Recitals.

MR CHARLES HALLÉ has the honour to announce that the remaining Two of his Fourteenth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, June 19.

SATURDAY, June 27.

SEVENTH RECITAL,

FRIDAY AFTERNOON, JUNE 19, 1874.

At Three o'clock precisely.

Programme.

GRAND SONATA in G, Op. 29, No. 1, for pianoforte alone—Mr CHARLES HALLE	Beethoven.
TRIO in B flat minor, Op. 5, for pianoforte, violin, and violoncello—Mr CHARLES HALLE, Madame NORMAN-NERUDA, and Herr FRANZ NERUDA	R. Volkmann.
SONATA in G, Op. 96, for pianoforte and violin—Mr CHARLES HALLE and Madame NORMAN-NERUDA	Beethoven.
SOLO, violoncello, Adagio in F—Herr FRANZ NERUDA	Spyhr.
GRAND TRIO in D minor, Op. 49, for pianoforte, violin, and violoncello—Mr CHARLES HALLE, Madame NORMAN-NERUDA, and Herr FRANZ NERUDA	Mendelssohn.

The Eighth and Last Recital will take place on SATURDAY, the 27th, instead of FRIDAY, the 26th.

PRICES OF ADMISSION.

	Single Tickets.
	£ s. d.
Sofa Stalls, numbered and reserved...	0 7 0
Balcony ...	0 3 0
Area... ..	0 1 0

BIRTH.

On the 9th inst., at 34, Leighton Grove, N.W., the wife of LOUIS DIEHL (née ALICE MANGOLD), of a daughter.

MARRIAGE.

On the 6th inst., at Marylebone Church, HARRY, eldest son of Richard Jeffs, of Regent Street and Park Road, Regent Park, to EMMA ALICE, only daughter of the late Gustave Breitenstein, of Nice.

DEATH.

On the 6th inst., at his residence, 12, Oakley Square, suddenly, JOSEPH T. CALKIN, aged 57.

TO CORRESPONDENTS.

F. A. L. (Brighton).—Letter received, and suggestions will be attended to.

EPHRAIM BULLOCK.—The cantata, *Ariadne a Nazos*, is by Haydn—not by Gluck.

DR. NEEDLE.—Meyerbeer never went to the United States, nor Adolphe Adam either; therefore, Dr Needle is wrong at all points, and might assume a less aggressive tone.

R. S. (Handel Festival Choir). We have received the circular; but as we have no means of redressing the grievances complained of, and, as the matter is one of no public interest, we cannot insert it. It seems to us exclusively an affair for discussion between the chorus-singers and those gentlemen in whose hands the management of the Festival is vested.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 13, 1874.

GLINKA'S LIFE FOR THE CZAR AT MILAN.

THE libretto informs us that, on the death of the Czar Boris Godunoff without heirs to the throne, in 1613, Russia was left a prey to anarchy, and became involved in war with Poland, and that, to make sure of the victories they had obtained, the Russians elected as their Czar Prince Romanoff. This is the starting-point of the drama. The Poles, wishing to triumph by cunning, resolve to carry off the young Czar, and compel an heroic peasant, Ivan Sussanin, to show them the road leading to the Czar's habitation. But Sussanin sacrifices himself; he guides the hostile band wrongly, so as to give his adopted son time to warn the Czar of his danger, and pays for his heroism with his life. This highly noble act was worthy, musically, of a cantata; no more. To fit it into a libretto, a plot should have been woven around it. But this is what the author, Baron de Rosen, has not taken the trouble to do. The entire first act is spent in rendering us acquainted with the political situation of the two hostile nations, and, for this purpose, according not only to our modern ideas but according to those of every period, one scene ought to have sufficed. The second act does not advance the action a step; it is a species of parenthesis inserted in the drama to enable us to be present at some Polish festivities; a good half of the third act is entirely taken up with the preparations for the marriage of two subordinate personages (though these personages are actually the soprano and the tenor), Sussanin's daughter and the son of Bogden Sabinin; the real drama commences with the sixth scene of this act, when the Poles come and require Sussanin to accompany them to the Czar. Sussanin sets out, determined to sacrifice himself and mislead the enemies of his country. The act should end here, but it continues with a nuptial chorus, and a final scene, where those invited to the marriage are informed of the misfortune which has befallen the family. For the purposes of contrast, the nuptial chorus ought to have been placed close to the chorus of the Poles and the heart-rending grief of the Father who abandons his children for ever. Instead of this, it comes afterwards, where it appears, and really is, an excrescence. All the fourth act is reducible to two scenes; on the one hand, Sussanin's adopted son reaches the castle to warn the Czar; on the other, Sussanin reaches the forest with the Poles, and remains there till morning dawns and he is killed.

The last act is the triumph of Russia and the Czar.

As we see, we have in this melodrama a great many pictures but no action; we behold heroic sentiment, but we see no struggle of the passions; it is a hymn in five long acts and nothing else.

The impression produced by Glinka's music upon the audience of the Teatro dal Verme was this: admiration for the very great learning in it; pleasing astonishment at the freshness and novelty of the melody; undisguised weariness at the tremendous length of the various pieces, which appeared still more spun out on account of the absence of action. Certainly, a composer who, thirty-nine years ago, wrote an opera like this, was a man of colossal intellect, and it is well Italy should learn to appreciate him; but, for all that, *Life for the Czar* is not an opera which can maintain its place upon the Italian stage, now that melodramatic forms have acquired such great conciseness and harmony in their various parts. In this opera, there is no want of

unity of conception; on the contrary, the unity is such as to engender monotony; the music, like the libretto, is simply a hymn which the Russian people, personified in Sussanin, sing to their country and their sovereign; the patriotic chord is in a state of continual vibration. What is wanting is another kind of unity, the unity of forms, if I may be allowed the phrase, that is to say: that intimate coherence which makes one harmonious and duly proportioned whole out of the different parts constituting the entirety. In a word, *Life for the Czar* is fine music, but it is not a fine opera. However crude this verdict may appear, it will not be called exaggerated if there be a particle of truth in the report that the whole of the music was written before the libretto, and that the Baron de Rosen had to adapt the former, as best he could, scenes and words; a feat which would be incredible, were the scenes and words in question less disconnected.

What especially impresses the hearer in this opera is the novelty of the melody, which is flowing, copious, and of a most popular kind; it is not the melody of the Italians, nor that of the French; neither is it that other sort of melody, accessible only to the illuminati, and usually termed endless melody; it is simply national Slavonic melody.

We know that Glinka was unjustly charged of going about collecting all the popular motives of his native land to encase them, like so many gems, with fine harmonic and contrapuntal workmanship; an unjust charge, not because it was false, but because Glinka, when he passed the shapeless motives through his brain, animated, coloured, re-fashioned, and made them his own. These melodies, light, attractive, and characteristic, run through the five entire acts, and strike us as all new and all beautiful. As for the form of the work as a whole, *Life for the Czar* has something about it of the oratorio; especially something of the mystic solemnity of sentiment characterizing that kind of composition.

It is a curious fact that the principal task is here entrusted to the singers, and that the orchestra is reduced to furnishing simply an accompaniment. We are certainly at the antipodes of Wagner, and in a latitude so different from that of modern melodrama, that we cannot account for it even by remounting to the time when the opera was written, because, even if it was then usual to assign the secondary part to the orchestra, composers did not go so far as to give the singers the part of the orchestra, as is frequently the case in this Russian masterpiece. I did not count the fugues, across which we come every moment, but I remarked that the singers have frequently to do exactly the duty of the stringed quartet.

The finest pages among the very fine pages in the score are the melancholy and strange overture; the chorus of the first act; a stupendous duet between the bass and the contralto in the third act; a quintet, also, in the third act; and the scene of the forest in the fourth act, a scene inspired by the solemnity of the sacrifice and of the love of country. Two of these pieces had to be repeated; the rest, as well as many others, were enthusiastically applauded. Despite all this, however, it is not in the slightest degree doubtful that the impression of fatigue left by the opera must be prejudicial to its many genuine beauties, and render a glorious life an impossibility for it in this country.

BALFE'S NEW OPERA.—The full-dress rehearsal of *Il Talismano*, on Tuesday night, was honoured by the presence of His Royal Highness the Prince of Wales. At the end of the rehearsal the Prince sent for M^{me} Balfé, widow of the composer, and, after expressing the gratification he had derived from the performance, accepted the dedication of the work.

HERR HANS VON BÜLOW AGAINST VERDI'S REQUIEM.

M. Oscar Commettant has given an account, in a letter to the *Siècle*, of the first performance of Verdi's Mass at the Teatro della Scala, Milan. In this letter, he has entered into some further particulars concerning a scandal of which Herr Hans von Bülow was the author. The following are extracts from the letter:—

"The author of this scandal, which has set all Milan in commotion, is Herr von Bülow, the gentleman who was divorced from his wife, now Mad. Richard Wagner. This distinguished pianist, after having received a warm welcome from the Milanese, and after having given several profitable concerts, which have added some few Italian liras (paper value, 1 franc each) to his own lyre, which is provided with no inconsiderable number of different strings, could think of nothing more gentlemanly to do, for the purpose of thanking the press and the public of this hospitable city, than to insult everyone in the person of the most illustrious Italian composer living, Giuseppe Verdi. Herr von Bülow acted wisely in leaving Milan after this deed of prowess, for he would inevitably have been hissed, wherever he had been met, in the street or even in the theatre. Such are the facts, which, however, did not surprise us on the part of an apostle of the Music of the Future, the most insupportable, the vainest, and the falsest sect, whether speaking or singing, as well as the most intolerant, with which I am acquainted. The Corporation of Milan thought they were honouring Herr Hans von Bülow, when they forwarded him an invitation to the first performance of Verdi's *Requiem* at St Mark's. The effect of this polite invitation was to throw Liszt's ex-son-in-law into a state of exasperation very disquieting for his health.

"For whom do they take me," he is reported to have said to those who chose to listen, "to fancy that I, Hans, the greatest of the Bülows, should go and compromise myself with a lot of idiots who will flock with their long ears to St Mark's? A *Requiem* by Verdi! It is enough to make anyone die of laughter. I pronounce this Mass detestable, though I have not heard it, for the simple reason that we, and our friends, the inhabitants of erudite Germany, are the only sufficiently profound musicians to write sacred music. Let the French representatives of the musical press of Paris, who have come expressly from that capital to hear the Mass executed for the first time, go and hear it; the Mass is made for them, and they are made for the Mass. As for me, Hans, the greatest of the Bülows, I shall remain shut up in my room as long as this piece of funeral buffoonery lasts. I am particular, should people persist in accusing me of having heard this Harlequin's Mass, about being able to prove an alibi." These words, heard by a large number of persons, caused a thorough feeling of indignation throughout the city. The *Pungolo*, unable to believe the truth of the report, took steps to ascertain the real facts. A friend, on whom it could rely, brought back the following official notice, which I read in to-day's edition of the said paper. I give a literal translation:—"*Hans von Bülow was not present at the 'representation' given yesterday in St Mark's. Hans von Bülow must not be included among the visitors who have come to Milan to hear Verdi's sacred music.*"

"This reply does not prove that the author of *Rigoletto* and of *Aida* is not a composer universally applauded and esteemed; it does not prove that his Mass is not good, or that Herr Hans von Bülow has written a better, since Herr Hans von Bülow has never done anything, but it does prove, alas! that this Teutonic dealer in seniquavers possesses more vanity than genius, and that his education is defective in the very thing which education should give us: a sense of propriety.

"OSCAR COMMETTANT."

REVIEWS.

D'ALCORN & Co.

Oh no, We never Talk in French. Song. Written and Composed by AMY WEDDLE.

We do know whether there is any *arrière pensée* concealed beneath the apparently simple and ingenuous lines of this little song, or whether its purport, like its dedication, may bear some special reference to the happy resident in Lausanne, to whom it is a votive offering. Both words and music bear evidence of the young poetess-composer's ability, and the gifts she possesses should not be allowed to go uncultivated. We shall have great pleasure in welcoming another production of Miss Weddle's muse.

DUNCAN DAVISON & Co.

Merrie England. Song. Words by G. N. GODWIN. Music by S. SAGE. Mr Godwin has written some stirring verses, with a nice appreciation of the old ballad stanza. The title affords sufficient indication of the purport of the words, which relate how much Britons have done, and are prepared yet to do, for the land of their birth. Mr Sage's music agreeably expresses the spirit of the words, and is simple and melodious; written with broad, effective harmonies, and easy both for the pianist and vocalist. Key, D major; highest note, F.

* The word "representation" is "quoted" by ourselves.—Ed. M. W.

OCCASIONAL NOTES.

WEDNESDAY, being the twentieth anniversary of the opening of the Crystal Palace, was selected as an appropriate occasion for the presentation of a group of plate to Mr George Grove, the late secretary to the Crystal Palace Company, by his past and present colleagues. The committee of this testimonial consisted of Mr James Fergusson, F.R.S. (chairman), Mr W. Gardiner, Mr W. Austin Hart (hon. treasurer), Mr D. Hill (president Sacred Harmonic Society), Mr Owen Jones, the late Mr Joseph Leech, Mr Auguste Manns, Professor Owen, F.R.S., Mr J. Wilkinson, Sir Matthew Digby Wyatt, and Dr David S. Price and Mr F. K. J. Shenton (hon. secretaries). The testimonial was presented in the Library, in the presence of a large number of Mr Grove's old colleagues, Mr Fergusson, chairman of the committee, presiding.

THE Milan papers quote a letter, written by Herr Hans von Bülow and published in the *Augsburg Gazette*, relative to Verdi's Mass and Glinka's opera, *Life for the Czar*. The Prussian Baron, it appears, went to Milan to sing the praises of Glinka. As the Russian composer's work did not succeed to his liking, Herr von Bülow holds the Italians responsible, and flings the grossest insolence in their face. France is not spared in his absurd diatribe. The *Pungolo*, after replying at length to the abuse of the Prussian Baron, terminates its article with these lines:—

"We have, it is true, madmen here, but they are native madmen, and we are bound to take measures for their care; but, when foreign madmen come and insult us, we send them to the — persons whose duty it is to look after them at home. Herr Hans von Bülow must not, for the future, think of finding a refuge in the lunatic asylum of the barbarous Milanese. We should be compelled to slam the door in his face."

As Signor Mario has left his fine artistic mark on the part of Faust, so has M. Faure on that of Mephistopheles. Of the various devils and quasi-diabolical personages introduced to the public personally, through the medium of the operatic stage, neither Zamiel nor Bertram—to name two heads of the family—can be compared for popularity to "the spirit of negation, the spirit of doubt," of which Mephistopheles is the incarnation; and if Mephistopheles is the prince of operatic devils, M. Faure is the prince of those who represent him. M. Faure is not unduly comic, as M. Petit and the late Signor Violett were wont to be. Mephistopheles is not an *imp*; he is a philosophical devil, whose fun, when he is inclined to be funny, takes a satirical, and especially an ironical, but never too gay a turn. He is, indeed, a cynic; a fact at once indicated by his poodle origin. For those, however, who do not already know how the part should be played, the one thoroughly satisfactory way of learning it is to see M. Faure's masterly impersonation.—*Shaber Siffer*.

VERDI'S REQUIEM.—(From a correspondent.)—The three performances of Verdi's Mass for the Dead, which have just taken place at the Scala, after the first performance at St Mark's, were most unusually brilliant. People came from all parts of Italy to hear the new work, and each evening was marked by a fresh triumph. The total receipts, amounting to 43,709 francs, are destined for the monument which the town of Milan intends erecting to Manzoni. On the first evening Verdi conducted, and the ovations of which he was the object assumed the proportions of an apotheosis. The audience, with loud cries, wanted to have all the pieces repeated. They had to content themselves, however, with twice hearing the "Offertory," "Sanctus," and the "Agnus Dei," to which must be added—on the third evening—the "Libera me," the last solo, sung by Mad. Stolz, accompanied by the chorus and orchestra. A gold crown was offered to the composer amidst an enthusiastic outburst of applause, and cries of "Viva Verdi!"

G. L.

AMONG the various writings of M. Van de Weyer, there is a very interesting work containing a great deal about Grétry. It is entitled: *Lettres sur les Anglais qui ont écrit en français*. One of these Englishmen is Thomas d'Hèle (his real name was Hales), an eccentric individual and a Bohemian of the period. His sole title to glory will consist in the fact of his having supplied the celebrated Liège musician with the scene-plots of three of his

operas: *Le Jugement de Midas*, *L'Amant Jaloux*, and *Les Evénements imprévus*. Connected with the last work, M. Van de Weyer quotes the following impromptu, which an anonymous admirer of the composer and the author extemporized on leaving the theatre after the first performance:—

"Lorsque d'Hèle et Grétry, par un accord si beau,
Raniment la gaité de l'aimable Thalie,
Et, dans leur chef-d'œuvre nouveau,
Font briller, à la fois, goût, esprit, art, génie,
Leur succès, bien certain, leurs talents, bien connus,
Ne sont pas, même pour l'envie,
Des événements imprévus."

WHEN the late M. Sylvain Van de Weyer was Belgian Prime Minister, from 1845 to 1846, Van Campenhout, the composer of the "Brabançonne," who had reached the age of sixty-eight, was in very bad circumstances. A friend of his went to M. Van de Weyer, and informed him of the fact. The Prime Minister was deeply touched. A short time afterwards an annual pension of 1,200 francs and the Cross of the Order of Leopold were conferred on the old national bard, who was thus raised above the fear of want for the remainder of his existence.

CONCERTS VARIOUS.

ROYAL ACADEMY OF MUSIC.—At the public rehearsal in the Hanover Square Rooms, on Tuesday afternoon, June 9th, the following compositions were given with credit to all concerned.—March and Finale (Concertstück), Pianoforte (Mr Bampfyld)—Weber; Sacred Song (MS.), "Who shall ascend?" (Miss Marian William)—Corder; Student; Rondo in E flat, Pianoforte (Miss Brand)—Mendelssohn; Recit. ed Aria, "Che farò" (*Orfeo*) (Miss Grace Bolton)—Gluck; Andante and Scherzo (MS.), from Symphony in B minor—Florence Marshall, student; Imperial Mass, No. 3, in D (Solos by Miss Marian Williams, Miss Barnby, Miss Reimar, Mr Dudley Thomas, and Mr Henry Pope; organ, Mr Walter Fitton)—Haydn; Caprice in E, Pianoforte, (Miss Hancock)—W. Sterndale Bennett; Recit. and Air, "From mighty kings" (*Judas Macabeus*) (Miss Beasley)—Handel; Concerto in A minor, (1st movement), Pianoforte (Mr Ridgway)—Schumann; Overture (*Le Nozze di Figaro*)—Mozart. The principal violin was Mr H. Weist Hill, and the conductor, Mr Walter Macfarren.

MISS LILLIE ALBRECHT'S *matinée musicale* on Friday, May 29, at 53, Lowndes Square (by the permission of George Eyre, Esq.), was crowded by a fashionable audience, and proved a great success. Miss Albrecht, whose name has been frequently before the public of late as a musical composer of more than ordinary pretensions, gave two fresh specimens of her talent on the occasion under notice—"The Maiden's Tear," (companion to "The Maiden's Sigh"), a reverie (MS.), and a graceful song, "When all is hushed," both of which met with well merited applause. The latter was charmingly sung by Miss Enriquez. Miss Lillie Albrecht's pianoforte performance consisted of Thalberg's "Mosè," given in a style that proved how hard the young pianist has been studying since she was last heard. Beethoven's beautiful Andante (from his Sonata, Op. 31) brought forth her taste and skill as an executant of works of the highest order. Two short morceaux, by Pfeiffer and Henselt, were also rendered charmingly by Miss Albrecht, and Ignace Gibsons's "Marche Brésillienne," which she played with great spirit, concluded the concert with *éclat*. A successful career is in store for this young pianist and composer if she continue in the course of serious study to which she has hitherto evidently devoted herself. Miss J. Sherrington, Miss Enriquez, and Signor Monari Rocca gave several morceaux in their best style.

MR OBERTHUR'S MATINEE MUSICALE.—Mr Oberthur, the esteemed and distinguished professor of the harp, gave his annual morning concert, at the Hanover Square Rooms, on Monday June 1, under the patronage of Her Grace the Duchess of Wellington. The rooms were fully and fashionably attended, and the excellent selection of music performed by the *beneficiaire* and his coadjutors appeared to give unmitigated satisfaction. We may specify, as having obtained an extraordinary amount of success, Mr Oberthur's Concertino in G minor, for harp with orchestra, which the composer has played throughout Germany with the greatest effect. In the present instance, the orchestral parts were adapted for the pianoforte, and were entrusted to Herr Ganz—*facile princeps* at such a task. The concertino was charmingly performed, and was greeted with enthusiastic applause. The harp, as an instrument, was naturally brought into unusual prominence, Mr Oberthur playing Parish Alvars's "Grand Fantasia" (dédié à Thalberg), and, with Mdlle Alma Sanders, a duet (harp and piano) on "Themes from *Oberon*"; also taking part in a trio, "Nocturne" (Oberthur), with Mdlle Elisa Jansen and Miss Marion Beard, and in a grand national quartet for harp, with

the last-mentioned ladies and Miss Alice Moltono. Mr Oberthur, moreover, contributed the *obligato* to his own charming song, "Je voudrais être," which was delightfully sung by Mdlle Victoria Bunsen. Miss Sophie Ferrari, one of the most thoroughly artistic and captivating of young sopranos, sang Mr Oberthur's new song, "The stars are with the voyager," with taste and judgment; and displayed her perfect knowledge of the vocal art in Signor Ferrari's serenade, "Vieni, vieni," calling down in either case warm encomiums from the audience. The other vocalists were Miss Helene Arnim (a dramatic singer, with a fine contralto voice), Signor Rizzelli, and Signor Caravoglia; Signor Tito Mattei and Mdlle Felicia Bunsen furnishing some agreeable pianoforte selections. Signor Tito Mattei, the accomplished pianist and composer, played his own fantasia on the English and Russian National Anthems, and Mdlle Felicia Bunsen (sister to the charming contralto above-named), displayed considerable talent in a pianoforte solo.

A CONCERT in aid of Lady Petre's *Crèche*, or Day Nursery, and Home for Poor Girls, took place on Wednesday, June 10th, at 37, Portland Place (by kind permission of George Raphael, Esq.), under very high patronage. The following artists kindly gave their services:—Vocalists—Mdlle Gaetano, Mdlle Bunsen, Mdlle Sherrington, Miss Fairman, Mdlle Roselli, Signor Monari Rocca, Signor Franceschi, Mr Edward Lloyd, and Signor Naudin; Mr Charles Hallé, Mr John Francis Barnett and Miss Emma Barnett (pianoforte); Mr John Thomas (harp); and Mdlle Castellan (violin). Among the pieces that deserve special mention were a pianoforte duet (*Preciosa*) by Mendelssohn and Moscheles, excellently played by Mr John Francis Barnett and Miss Emma Barnett; pianoforte solo, "Moto Continuo," by Weber, perfectly rendered by Miss Emma Barnett; the Brindisi from *Lucrezia Borgia*, spiritedly given by Mdlle Victoire Bunsen; an impromptu by Chopin and the Hungarian Airs of Liszt, capitably played by Mr Charles Hallé; Parish Alvar's study for the harp, "In imitation of a Mandoline," perfectly played by Mr John Thomas; Mr John Francis Barnett's song, "Thou art near, O Lord" (*The Raising of Lazarus*), exquisitely sung by Miss Alice Fairman; a grand fantasia, by Mr John Francis Barnett, on *The Ancient Mariner*, played by the composer; and the Quartet from *Rigoletto*, capitably sung by Mdlle Sherrington, Mdlle Victoire Bunsen, Signor Franceschi, and Signor Naudin. The conductors were the Chevalier Campana and Signor Alberto Visetti.

On Thursday evening a most charming concert took place at Devonshire Terrace, by the kind permission of Mrs Forbes, for the benefit of the building fund of a proposed new church at Cambridge Park, East Twickenham district. The artists who kindly gave their assistance were the Misses Ferrari, Miss Marion Severn, Mr Selwyn Graham, Mr W. G. Cusins, and Mr Oberthur. The concert began with C. Oberthur's brilliant duet for harp and piano on *Lucrezia Borgia*, splendidly played by Miss Francesca J. Ferrari and the composer. Miss Sophie Ferrari was very successful in "Placido Zeffiretto," a very charming song by her sister, Miss F. J. Ferrari, with whom she sang a duet from Rossini's *Semiramide*. Miss Sophie Ferrari sang C. Oberthur's romance, with harp *obligato*, "Je voudrais être," and, being unanimously encored, repeated the last verse. Miss M. Severn was deservedly recalled in Randegger's berceuse, "Peacefully slumber," and was equally successful in a song by Blumenthal. Mr S. Graham gave with expression Beethoven's "Adelaide," and was recalled after Mr Weiss's song, "It was many a year ago." There were two vocal trios: Leslie's "Memory, oh memory," and "Lift thine eyes" (*Elijah*). The last had to be repeated by general request. Mr Cusins played in a masterly style Schumann's "Nachtlied" and one of Liszt's "Soirées de Vienne," as also Thalberg's fantasia on *José*, and, being unanimously encored, played another effective piece. Mr Oberthur's harp solo, "Clouds and sunshine," was greatly admired, and his charming solo, "La Cascade," was loudly encored. The very tastefully arranged rooms were filled with a most select and appreciative audience, and we are happy to hear that the object in view has been realized beyond expectation.

SIGNOR AND MADAME GUSTAVE GARCIA gave their first morning concert on Wednesday, June 10th, at St George's Hall. The vocalists were Madme Anna Regan-Schimon, Mdlle Enequist, and Madame Garcia; Signor Gardoni, Signor G. Garcia, and Mr Santley; and the instrumentalists, Herr Ernst Pauer (pianoforte), Mons. Sauret (violin), and Mr Aptommas (harp). The performances of the *beneficaires* were of great interest, as our readers will acknowledge when we inform them that, besides commencing the concert with the duet, "In questo suol" (*La Favorita*), and concluding it with John Barnett's "Singing Lesson" duet, they gave, alternately, several numbers of M. Gounod's *Biondina* (a "musical novel in twelve chapters"—so styled in the programme). These included No. 1, "Biondina bella;" No. 5, "Ho messo nuove corde;" No. 7, "Siam iti l'altro giorno dal Curato" (all sung by Madame Garcia); and No. 3, "Le labbra;" No. 6, "Se come io son poeta;" No. 8, "E la campana;" and No. 9, "Ell' è malata," sung by Signor Garcia. These were interesting novelties in a morning

concert, and Signor and Madame Garcia must be congratulated on the success they achieved in their interpretation. The other vocal pieces in the programme were well selected. Signor Gardoni sang, in his own charming manner, Mendelssohn's "On song's bright pinions" (in Italian); Mdlle Enequist, some national Swedish airs, and Herr Ganz's now very popular "Camelia and Rose;" Madame Regan-Schimon, romances by Berlioz, Hasse, and Schubert (the one by the latter, "Wohin," being encored); and Mr Santley, Mr J. L. Hatton's "Fair is my love," which being encored, the popular baritone gave the same author's "To Anthea." The instrumental performances consisted of Wieniawski's "Airs Russes" and a barcarole by Spohr, played by Mons. E. Sauret; three pianoforte pieces by J. S. Bach, as well as M. Seeling's "Lurline," and his own "Valse de Concert," perfectly given by Herr Ernst Pauer; and a harp solo on English melodies, composed and played by Mr Aptommas. The accompanists of the vocal music were Signor Randegger, Herr Ganz, Mr Hamilton Clarke, and Sir Julius Benedict. The concert altogether was a deserved success.

MR ALFRED BAYLIS, the well-known tenor singer, gave his annual concert on Saturday, in the Queen's Concert Rooms, Hanover Square. Mr Baylis sang Benedict's romance, "Angé adore," an Italian song, "Oh bella mia," &c.; and with Miss Alice Fairman, the popular duet, "One word," by Nicolai. With Miss Banks and Mr Lewis Thomas, he sang Randegger's trio, "I Naviganti," and with Miss Agnes Drummond and Mr F. Holmes, Verdi's trio, "Te sol quest' anima," in all of which he was heard to great advantage, and was much applauded by all present. Miss Agnes Drummond, a young and rising soprano, gave, with taste and feeling, "Regnava nel silenzio," from *Lucia*, and Mendelssohn's lied, "The first violet." Miss Banks, in a song by Ganz and one of Bishop's, received well-merited applause. Miss Alice Fairman sang charmingly, and was encored in "Deh non voler;" she was accompanied on the harp by Mr John Cheshire, whose playing added greatly to the effect of this *morceau*. Mr Lewis Thomas, in "Non più andrai," and Mr F. Holmes, in a song by Gounod, were deservedly applauded. Mr William Henry Thomas, in Pauer's "La Cascade," played most brilliantly; whilst the veteran pianist, Mr W. H. Holmes, in his favourite piece, "Recollections of Mendelssohn," played with all the fire and vigour of youth, his performance being remarkable for the elegance and perfection which has ever marked it. He was loudly appreciated by the audience. His quartet for four players on two pianofortes, played by Miss Montaigne, Miss Daniels, W. H. Thomas, and the composer, entitled "Romance de deux minutes," pleased so much that it was loudly encored. Miss Daniels also gave a solo by Mr O'Leary, "A wayside sketch," and Sir Sterndale Bennett's "Rondo a la Polonoise" in a finished style. Mr John Cheshire, in his brilliant solo for the harp on *Lucia*, was loudly applauded and recalled, and Madame Sidney Pratten played some solos on the guitar in her most finished style, and was unanimously compelled to repeat one of them. Mr W. H. Thomas presided at the pianoforte most efficiently as accompanist of the vocal music. Altogether Mr Baylis may congratulate himself on the decided success of his concert.

PROVINCIAL.

BRIGHTON.—Mdlle Marie Krebs is announced to give a pianoforte "recital" at the Pavilion on Wednesday next, and to-day the Band of the Grenadier Guards, under the direction of Mr Dan Godfrey, will play at the Aquarium, where—writes the *Brighton Guardian*—Miss Edith Wynne re-appeared at the special promenade concert, on Saturday afternoon last, before a fashionable audience. The fair singer was in charming voice. She did not evince any ill effects from her recent trip across the Atlantic to take part in the Boston Handel and Haydn Musical Festival, and she was most favourably received on each occasion of her appearing. Her songs were, "Mid the scented clover," by Louis Diehl, the composer of "The Mariner," "Kathleen Mavourneen," "The Bailiff's Daughter of Islington," and "She wandered down the mountain side" (the latter in response to an encore). In addition to the attraction furnished by the appearance of Miss Wynne, the Aquarium band executed several orchestral pieces. Mr Gates concludes his engagement this week, and the Directors have appointed Mr Reylof as conductor.—The second season of the Brighton Symphony Society has been brought to a close by a meeting at the Pavilion. Mr Waterman, the honorary secretary, said that, although the first season had a successful result, the last was marked by a greater improvement. Cleared of all debts, the institution has a balance in hand of £15 8s. 6d. and it is proposed to hand over £14 14s. to Herr L. Stern for his valuable services as conductor.

BLACKHEATH (*From a correspondent*).—It has become frequently the case that whenever clergymen are in want of funds for embellishing their churches, to call upon parishioners best known for their musical talent, to get up a concert in their aid. No doubt very often the musical merit of such concerts is below the charitable purpose they have in view; but such was not the case with the amateur

concert which took place on June 4th, at the Alexandra Rooms, Blackheath, in aid of the funds for the erection of the tower and spire of Christ Church, Lee. The pieces, vocal and instrumental, were selected from the best composers, and the gentlemen amateurs acquitted themselves well. But above all we must mention two young ladies, Miss Emma and Miss Mary Bumpus. The first possesses a rich contralto voice; the second, a mezzo-soprano of fine quality. They both took the audience by storm in Goldberg's duet, "Vieni la varia è pronta." Miss Emma Bumpus sang "Il segreto per esser felice" with so much *entrain* that a hearty encore followed. Her sister, Miss Mary Bumpus, had also great success in Wekerlin's serenade, "A quoi bon entendre," which she sang with taste and feeling. There is no doubt that these young ladies must have studied under the care of a first rate master. We must not forget Mrs Walter Burmester, who played Chopin's "Berceuse" in a thoroughly artistic manner, and was loudly applauded. Mr Ridley Prentice conducted with ability. The room was crowded, and the concert proved in every way a success.

WOOLWICH.—Miss Mascall gave her annual concert at the Town Hall, Woolwich, on Friday, the 5th inst., with great success. The vocalists were Mrs Sallenger, Mrs Baker, Mrs Furlong, the Misses Foss, Miss Chambers, Miss Geer, Mr Arthur Thomas, Mr W. C. Bell, and Mr Ledger. Mr Arthur Thomas was encored in both his songs, "Once again," and "My sweetheart when a boy." Miss Mascall accompanied the songs. Miss Clara James played Ascher's "Alice," and the other pianists were Misses Chambers, Rose Newstead, Andrews, Ada Smith, and Miss Aine de Naeyer.

WAIFS.

IT WAS VERY UNFORTUNATE FOR MIDDLE SINGELLI.—"Queen," June 6. Signor Petrella has composed a *Requiem* Mass in honour of the late Angelo Mariaui.

Herr Max Strakosch is said to have taken the New York Academy of Music for three years.

The Emperor of Russia has invested Herr Ernst Pauer with the order of Stanislaus. Good.

The Prince and Princess of Wales attended the full rehearsal of Balfe's *Talisman* on Tuesday evening.

The little boy at the last concert innocently asked, when the soprano was called back, "What's the matter, mother, didn't she do it right?"

Signor Campana's *Esmeralda* is reported to have made an extraordinary success in Naples. The correspondent of *Il Trovatore* calls it a revelation.

Il Trovatore says that the enthusiasm at the recent performance of Verdi's *Requiem* in Milan reached to 80° Réaumur. The idea of measuring enthusiasm with a thermometer is good.

Signor Ettore Fiori's quintet, for pianoforte, two violins, viola, and violoncello, was played at Signor Del Bianco's *matinée*, by the *bénéficiaire*, Signori Papini, Riegarri, Scuderi-Xerri, and Pezze. Those who were present speak very favourably of it.

"And when we use the epithet 'classical,' it is not that we intend to preach the doctrine of finality in art, or to try to make the musical world believe that music began with Bach and ended with Mendelssohn, but we include within the domain of art the followers of Chopin, such as Liszt, Rubinstein, Raff, Brahms, &c."—*Athenæum*.

Alexandre Dumas used to tell the following anecdote: Being at the San Carlos, Naples, he entered into conversation with a stranger sitting in the stall next to him. "I hope," said the latter, at the close of the performance, "that we may have the pleasure of meeting again—I am, Alexandre Dumas." "Oh, indeed!" replied the celebrated novelist with his gay laugh, "so am I." The stranger collapsed.

The remarkable popularity of *Madame Angot* and her daughter was the most striking thing at the Crystal Palace on Whit Monday. Leccocq's music was heard all day from every kind of band, from the Coldstreams, under Mr F. Godfrey, from the orchestra in the Opera Theatre, and from the concertinas round which small dancing parties were formed, towards the end of the afternoon, in the grounds.

At the Cirque de l'Impératrice, Paris, a company of young musicians, "Los Niños Campanologos," or Boy Bellringers, have just made their appearance. Nothing can be more curious than to see these five children, the eldest of whom cannot be more than ten, execute the most brilliant fantasias on little bells, doing so with the greatest correctness and precision. What labour and what patience must have been requisite to achieve such a result. This musical experiment reflects the greatest honour on M. Spira, the children's father, who is, also, the inventor of this new style of performance.

These two lines that look so solemn,
Are put in here to fill the column.

The *Athenæum* asks:—

"How can anyone be so rash as to promulgate the monstrous theory that there can be but one reading of the Bonn composer's works, and that there exists only one exponent of his pianoforte music?"

Echo answers (Hibernically)—"Has anybody done it?"

Mr T. E. Stillie, the able critic of the *Glasgow Herald*, has left London, after a visit of some weeks, during which time he regularly "wired" reports of noteworthy musical doings to his paper.

Since the victory of George Frederick at Epsom, he has been backed heavily for the Triennial Stakes at the Crystal Palace. A dead set appears to be making against him in some quarters, and we are told that he is stale. But his friends can afford to smile at all this, and the favourite need not fear having to take a second place.

The *Athenæum* gives us a new view of the relative positions of Faust and Mephistopheles:—

"The mistake which tenors, who have not the French tradition of playing and singing, usually fall into consists in forgetting that Faust is master of the situation; he is not merely a tender tenor who courts Gretchen in die-away strains; he knows his power, how he got it, and the conditions upon which he holds it: hence his lawlessness, his readiness to be quarrelsome and sanguinary, and to stab Valentine through the agency of his demonic agent for the time being. Mephistopheles has no occasion to suggest evil to his master, for the latter has it within him, and he uses the demon as a slave. M. Faure has finely grasped the real notion of this subservency to Faust."

Verdi reached Paris on Friday, the 5th inst., and went the same day to the Opéra-Comique, where he was present at the rehearsal of the chorus. The next day the orchestra read through the *Mass* for the first time. The composer received a most cordial welcome from the artists. The applause broke forth after every separate piece, and, at the conclusion, a regular ovation was offered him. Mesdames Stolz and Waldmann, MM. Capponi and Maini, are also in Paris. They were to rehearse with the chorus and the orchestra on Saturday, the 6th inst., and Monday, the 8th. The first performance was fixed for Tuesday the 9th, at 2 p.m. It is superfluous to say that every place was taken beforehand. The second performance was fixed for Thursday, the 11th, and the third for Saturday, the 15th.

Mr Thomas Leo Southgate, chief editor of *The Musical Standard*, published recently, in the monthly magazine entitled *Long Ago*, a learned musical and literary study, to which we beg to direct the most serious attention of musicians. The shrewd English critic passes in review all the opinions broached up to the present day as to the true author of the words and music of the national anthem: "God Save the King." He shows with all possible clearness that this grandiose air cannot be attributed to Purcell, Blow, or Handel; to Lully, Rameau, Braun, Begue, Arne, Rogers, or Boyce. After having investigated the claims of Bull, Young, and Carey, Mr Southgate comes to the conclusion that the paternity of the music should be attributed to Henry Carey, the author of a hundred English ballads entitled: *The Musical Century*. A most ordinary poet and composer, Carey applied to Smith, Handel's copyist, to look through the bass of the song, which we find printed for the first time in the *Harmonia Anglicana*, a very rare work, published probably in 1742. We congratulate Mr Southgate on the clearness of his demonstration, and thank him for having produced new and curious historical documents. The latter do not allow us to entertain any longer the slightest doubt, and put an end to all disputes on this interesting subject.—*L'Art Musical*.

LEEDS MUSICAL FESTIVAL.—At a meeting of the General Committee (the Mayor presiding), the programme was finally agreed to. Mendelssohn's *St Paul* was carried by a majority against the *Elijah*, also proposed. The reasons actuating those who supported the former were that it is one of the grandest choral works ever written; that an opportunity should be given to Yorkshire people to hear this work performed in such a manner as it has never been heard in the county; and that it will probably draw as large an audience as *Elijah* would have drawn. On the other hand, it was contended that *St Paul* had never been so great a financial success as *Elijah*; and that the popularity of the latter has been frequently proved, especially at Birmingham, where it invariably attracts the largest audiences next to the *Messiah*. The programme is now arranged as follows:—Wednesday morning, *St Paul*; Thursday morning, selections from Handel's *Israel*, and Mendelssohn's *Hymn of Praise*; Friday morning, Macfarren's *John the Baptist* and Rossini's *Stabat Mater*; Saturday morning, the *Messiah*. The Orchestral Committee are completing their engagements of principal singers and band. Considerable progress has been made with the chorus, which will comprise every competent chorist in Leeds, professional and amateur. The original date fixed for the festival (Oct. 7th and three following days) has been altered to Oct. 14th and three following days. This alteration was found to be necessary in order to secure the services of several eminent artists, who will be absent from England on the festival days first arranged for.—*Leeds Express*.

Mdlle Krebs gave the second of her pianoforte recitals on Thursday morning, before a crowded audience. The success of the young pianist was decided.

The St. Louis *Christian Advocate* has no ear for music, and complains that a church choir is sacrilegious when the line "We are going home to die no more" is rendered, "We're going home to Dinah More, to Dinah More, to Dinah More."

The *Athenæum* says:—

"There was the *Surprise* Symphony of Haydn, No. 3, in G, of the Salomon set; but since we have had the Wagnerian crashes this work is no longer a surprise; and falls flatly on an audience."

So that music is "crash."

The Paris correspondent of the *Telegraph*, who is a well-qualified critic, thus refers to the first performance in that city of Verdi's *Requiem*:—

"This afternoon (Monday), the Funeral Mass composed by Verdi in honour of Manzoni was given at the Opéra Comique. You may remember it was originally performed at Milan on the 22nd of May, the anniversary of Manzoni's death. As only three performances can be given in Paris—the two others on Thursday and Saturday mornings—to-day's rehearsal was attended by nearly all the notabilities in Paris of every rank. Scarcely an artist of any repute was absent. The theatre was consequently crowded to excess, and, spite of the fearful heat, all present remained to the end. In all, there were about two hundred executants arranged on the stage, the principal solo singers being those who sang at Milan—namely, Madame Stolz, soprano; Madame Waldmann, contralto; Signor Giuseppe Capponi, tenor; and Signor Maini, basso. Verdi conducted in person, and was received with great applause. Madame Stolz's superb voice surprised those who had never heard her before, and delighted all. Time after time the performance was interrupted by applause, which, however, was more profuse than discriminating. The most effective numbers were the quartet, 'Lacrimosa,' and the duet for Madame Stolz and Madame Waldmann, 'Agnus Dei.' Both were re-demanded, but Verdi refused the encores. The Mass undoubtedly contains several striking effects; but the style is exaggerated, and it is fatally theatrical for a requiem."

BALFE'S POSTHUMOUS OPERA.—The long-looked-for posthumous work of the most popular of our native composers, Michael William Balfe, was presented on Thursday night at Her Majesty's Opera with great splendour of scenery and costume, and every mark of success. The house was crowded with a brilliant audience, and rarely have we seen an audience more eager to be pleased, or more anxious to single out every point that might be worthy attention and applause. Particulars next week.

Loe.—M. Ambroise Thomas and M. Géroime have been stopping at the Palace here, as the guests of His Majesty the King of Holland.

MUSIC RECEIVED FOR REVIEW.

E. C. ROOSEY.—"Tania," by R. M. Gilholy; "The Secret," Song, arranged by C. J. HARGETT.
L. COCK.—"Song of Water Spirits," by O. L. Prescott; "The Sun upon the Lake is low," by F. A. J. Hervey; "Impromptu" and "Larghetto and Fugue," by Westley Richards.
SHEPHERD & Co.—"My Lost Dream" and "Shadows of by-gone Days," by W. G. Levey; "Tis but a little faded flower," by B. Barron.
WEEKES & Co.—"Hymn Tune," by James Young; "Supplication and Praise," Cantata, by R. Sloman, Mus. D.

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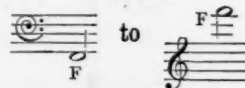
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